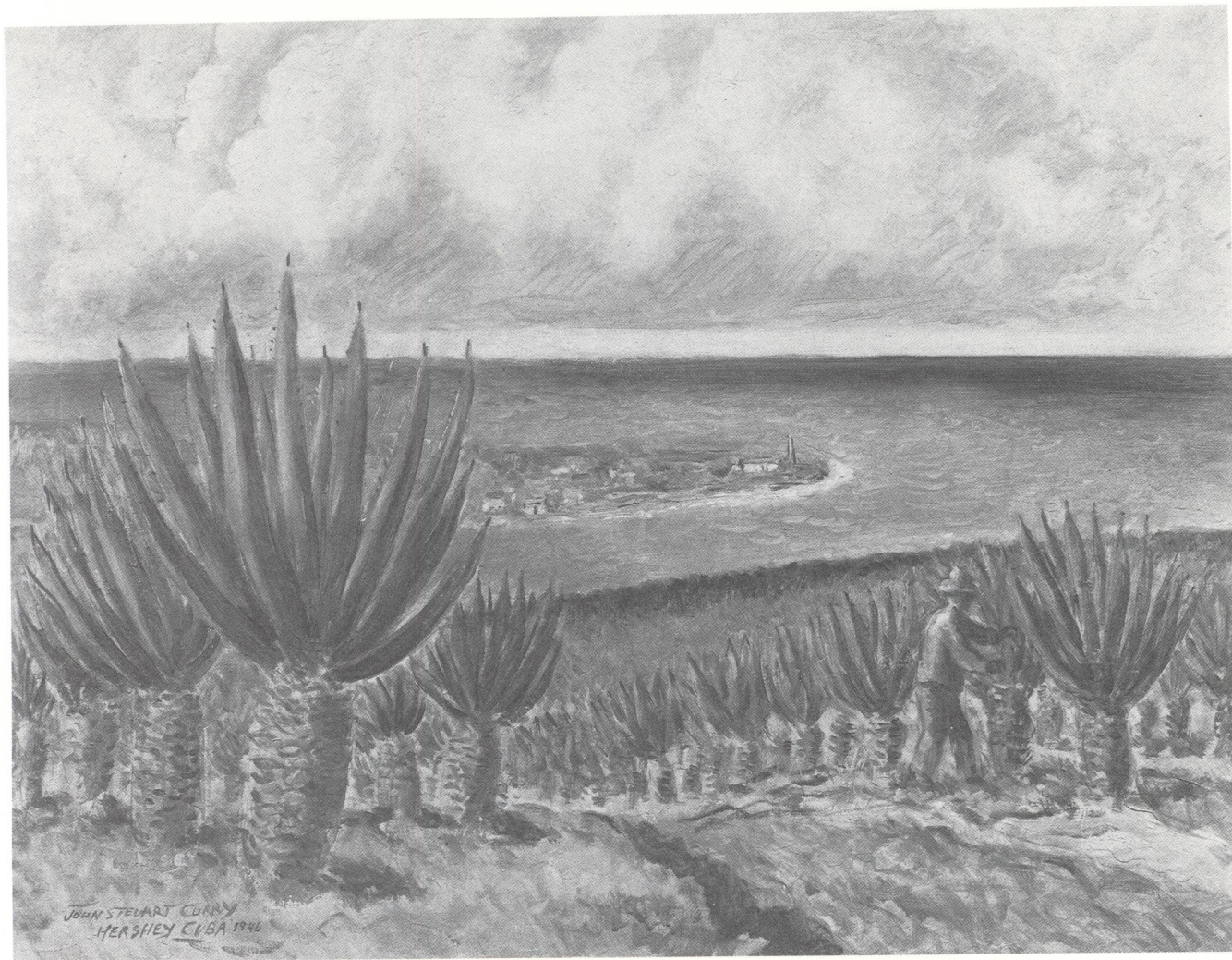




47. *The Three Wise Men*, 1927, lithograph, 8¼ x 6⅞ inches (C-1)*
Syracuse University

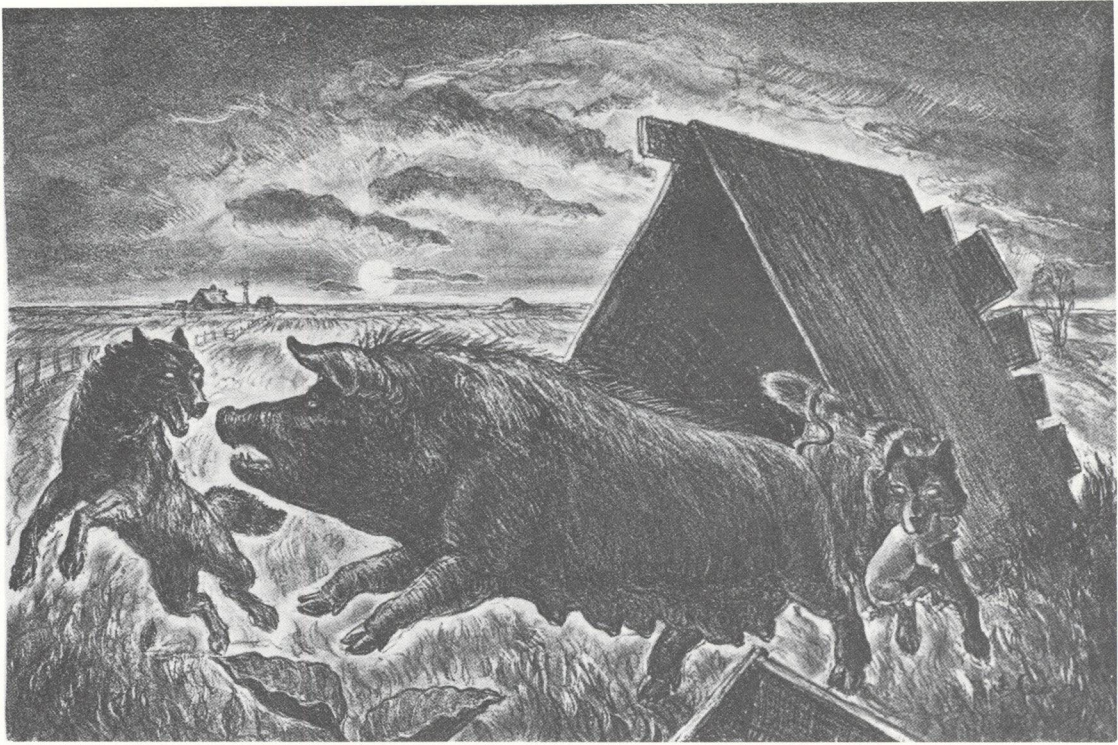


46. *Cuba*, 1946, oil on canvas, 25½ x 33 inches, Kennedy Galleries, Inc.



48. *Coyotes Stealing a Pig*, 1927, lithograph, 10 $\frac{1}{4}$ x 15 $\frac{1}{8}$ inches (C-2)
Photograph Courtesy Davenport Art Gallery

*Number in parentheses indicates location in catalogue raisonné.



49. *Coyotes Stealing a Pig*, 1927, lithograph, 10 x 15 inches (C-3)



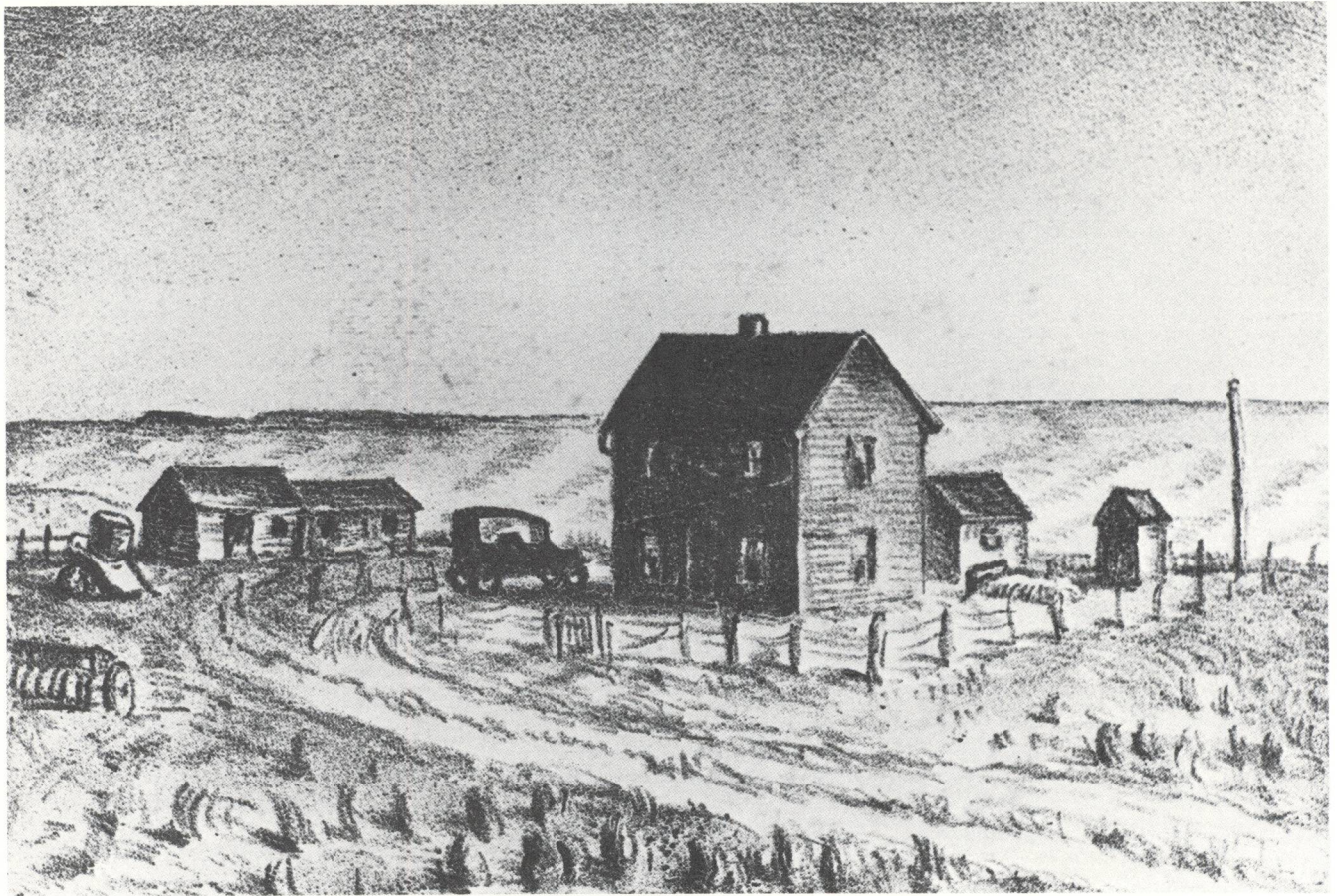
50. *Wild Bill Cody*, 1927, lithograph, 17¼ x 12½ inches (C-4)



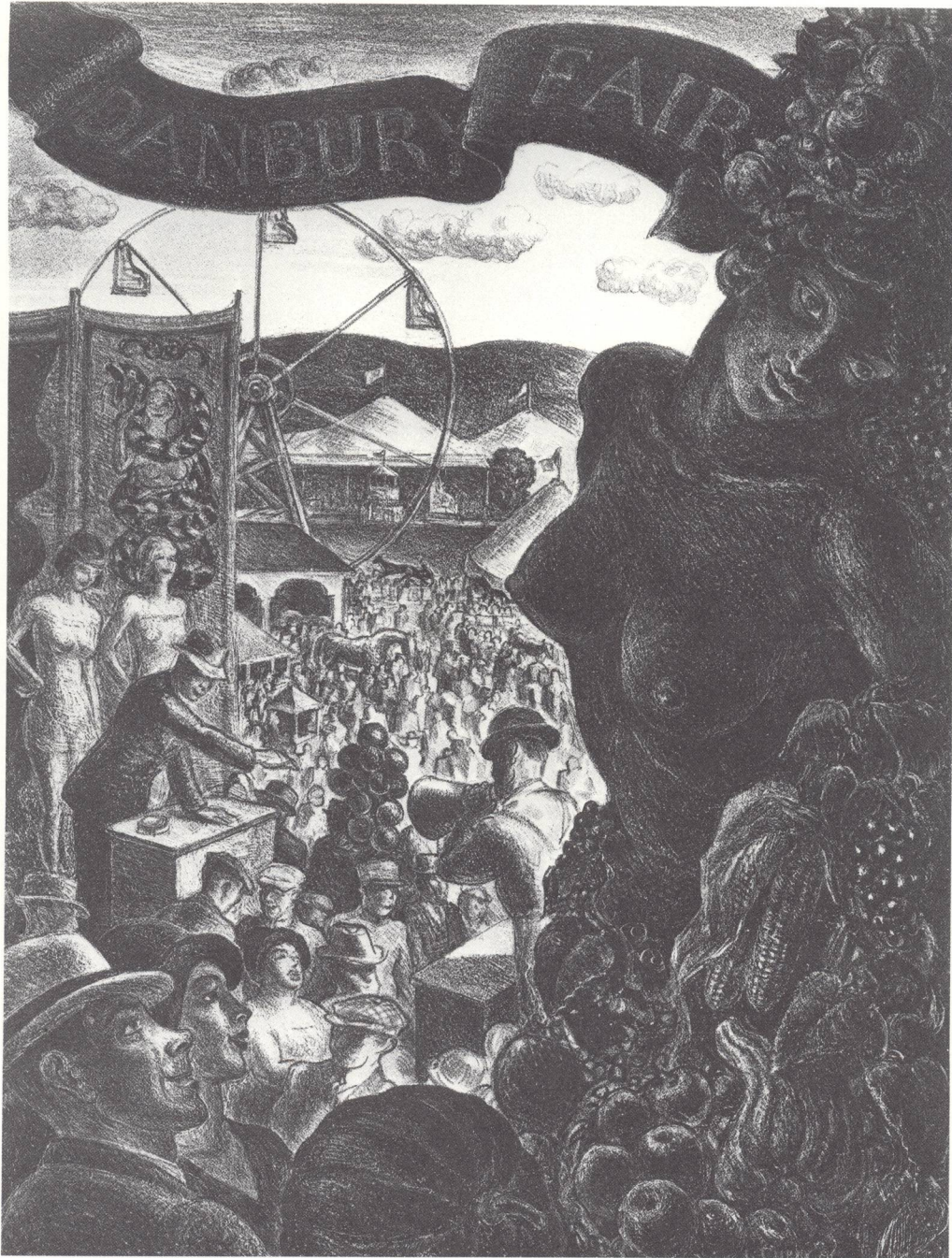
51. *Plainsmen and Indians*, 1927–1928, lithograph, 14 x 17½ inches (C-5)
Photograph Courtesy Davenport Art Gallery



52. *Family Migrates*, 1929, lithograph, 4½ x 6¾ inches (C-6)
Photograph Courtesy Davenport Art Gallery



53. *Wheat Ranch Kansas*, ca. 1929, lithograph, 3¼ x 4¼ inches (C-7)



54. *Danbury Fair*, 1930, lithograph, 13 x 9¾ inches (C-8)



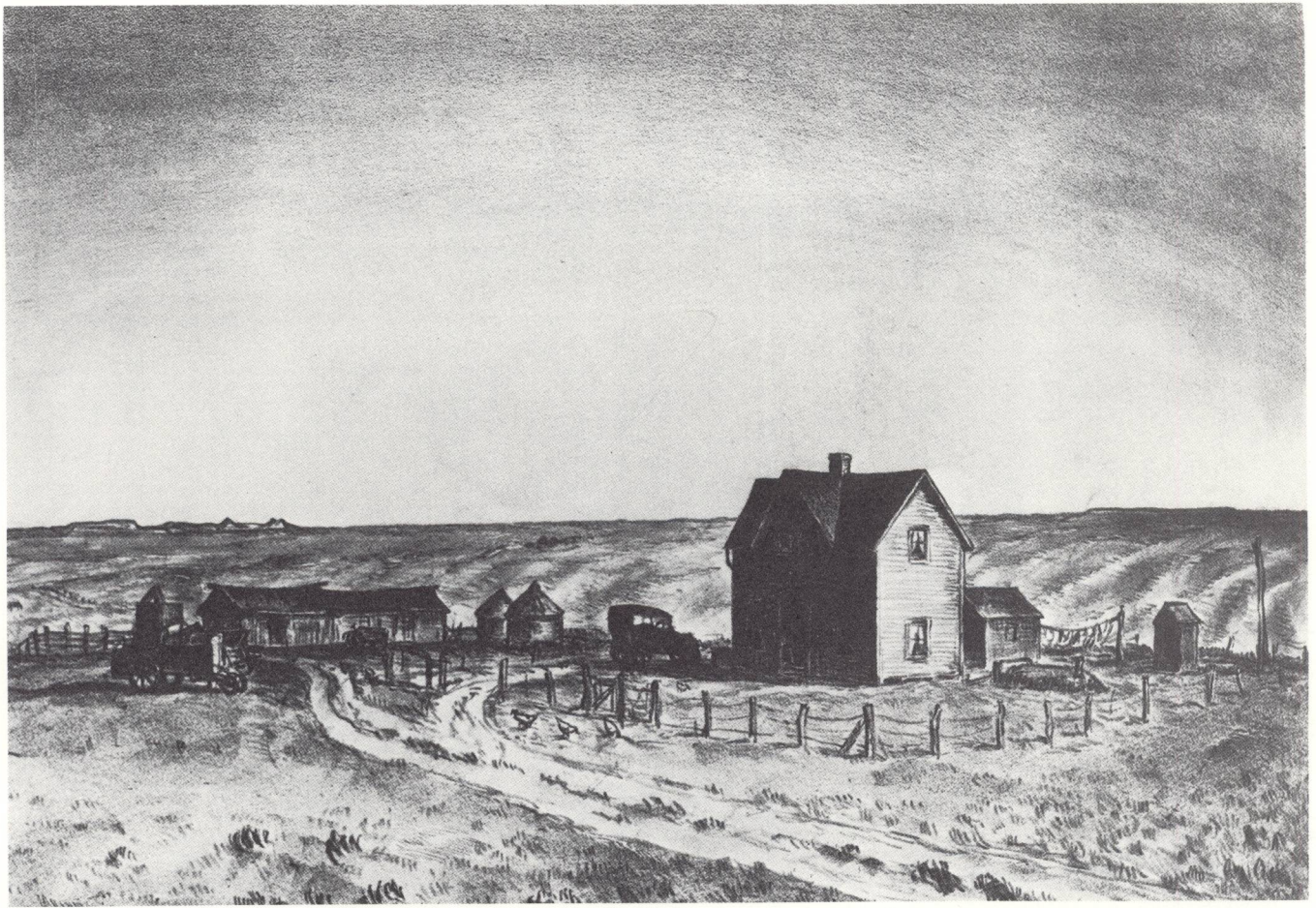
55. *Holy Rollers*, 1930, lithograph, 9 x 12 $\frac{3}{8}$ inches (C-9)



56. *Horses Running Before the Storm*, 1930, lithograph, 9½ x 13 inches (C-10)



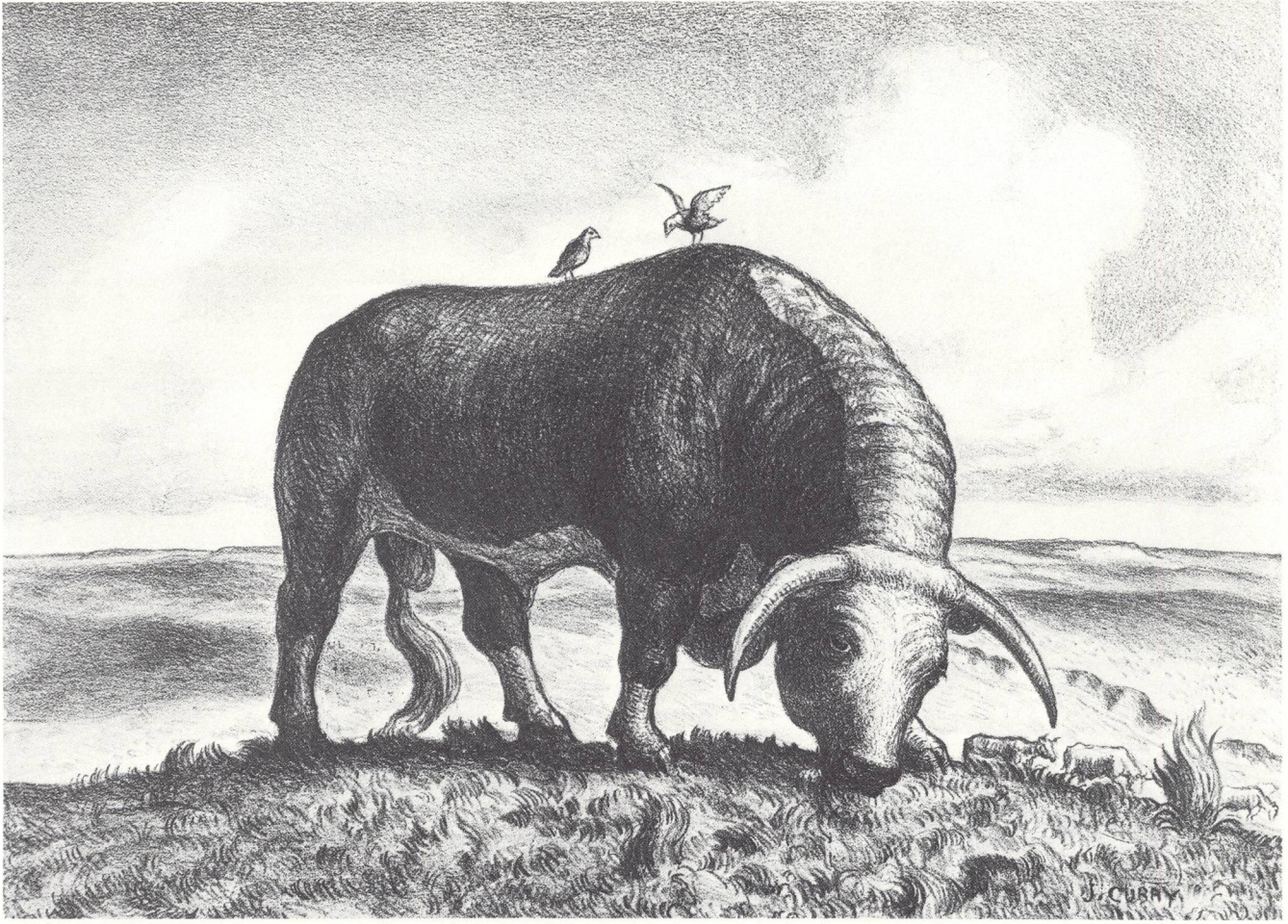
57. *The Storm*, 1930, lithograph, 4 $\frac{1}{8}$ x 6 $\frac{1}{8}$ inches (C-11)



58. *Kansas Wheat Ranch*, 1930, lithograph, 9½ x 13¾ inches (C-12)
Photograph Courtesy Davenport Art Gallery



59. *Hounds and Coyote*, 1931, lithograph, 10 x 14 inches (C-13)



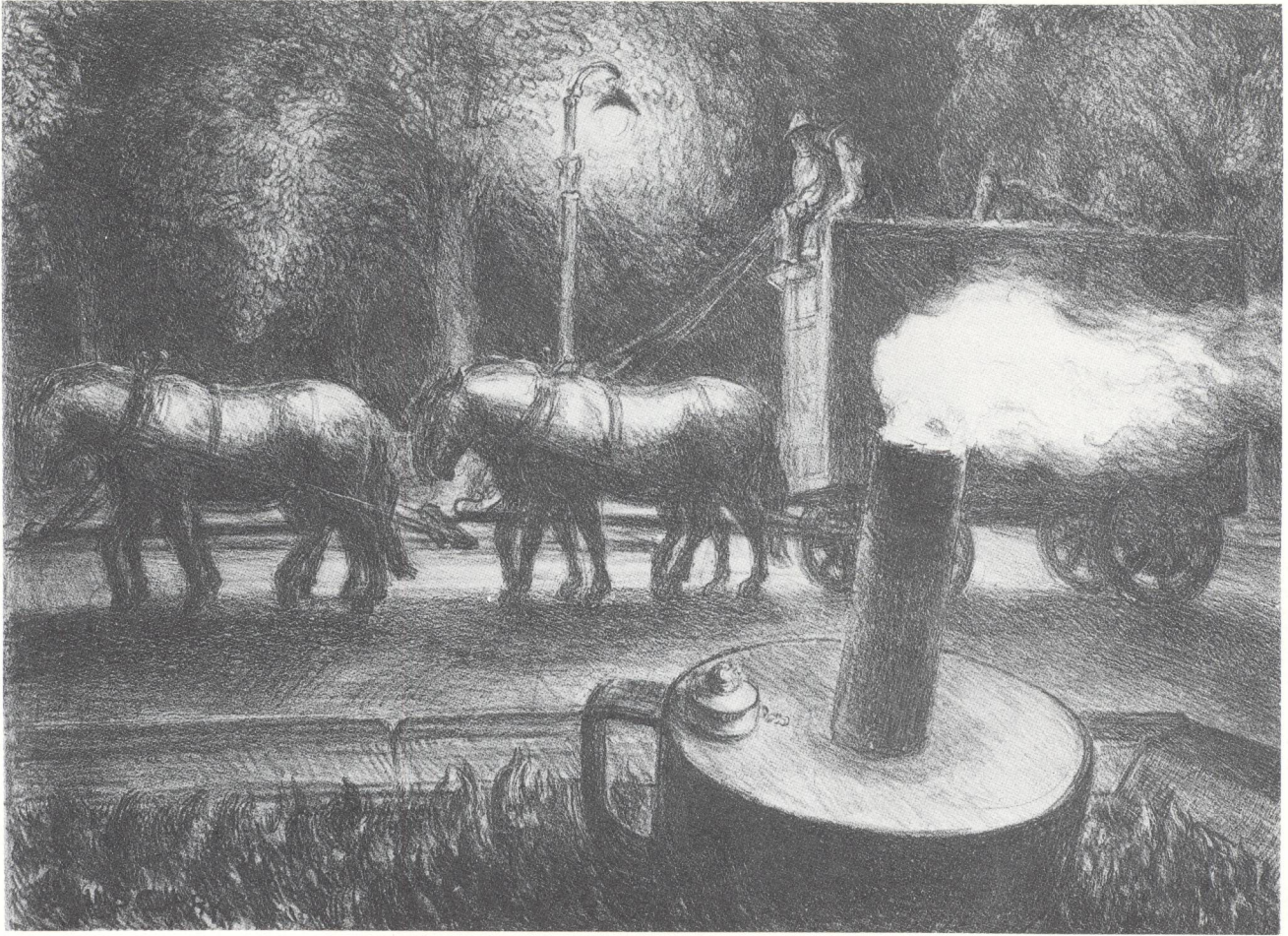
60. *Ajax*, 1931, lithograph, 9¾ x 13¾ inches (C-14)



61. *Baptism in Big Stranger Creek*, 1932, lithograph, 9 $\frac{7}{8}$ x 13 $\frac{5}{8}$ inches (C-15)



62. *The Tornado*, 1932, lithograph, 10 x 14 inches (C-16)



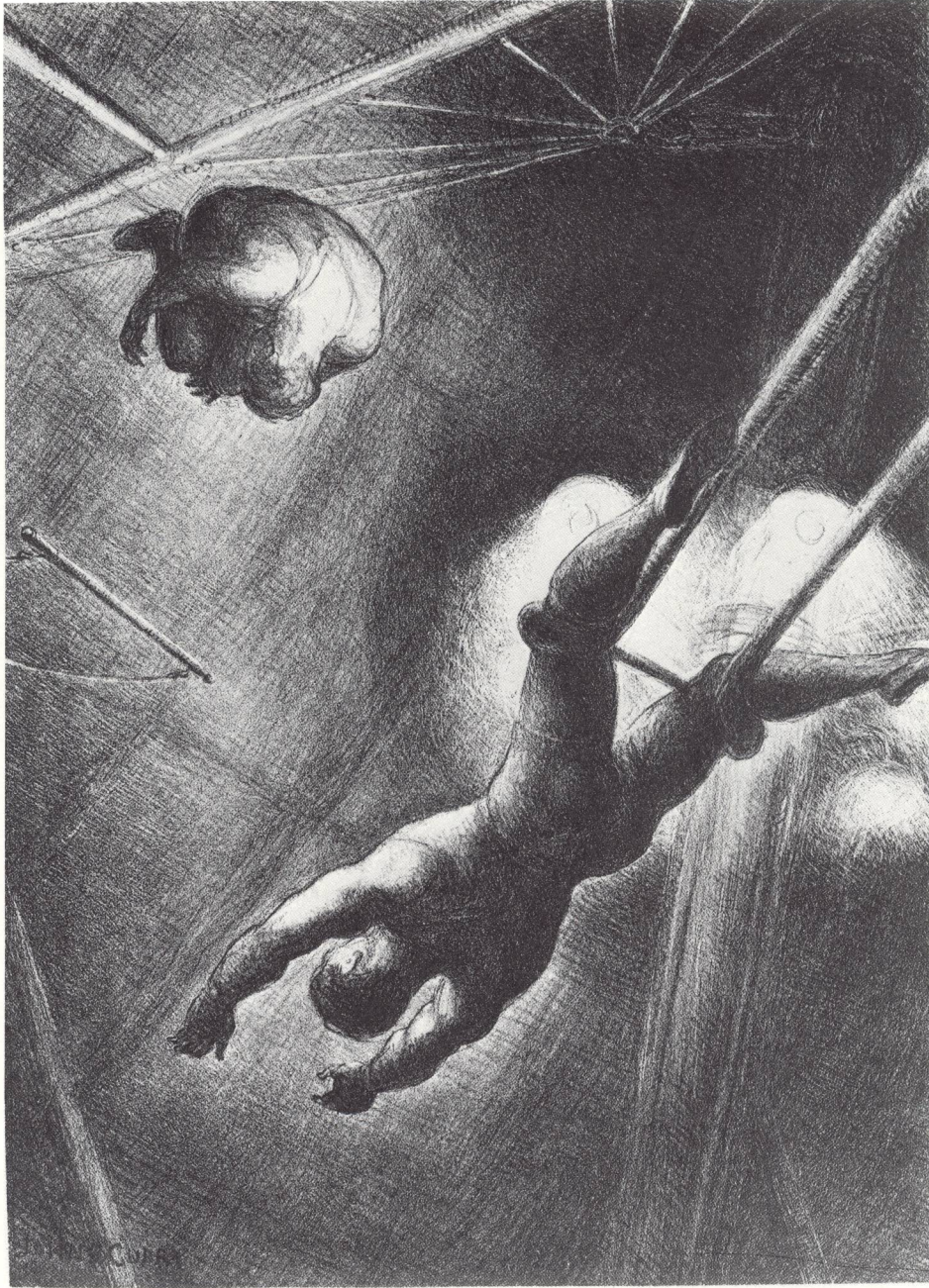
63. *To the Train*, 1932, lithograph, 9 $\frac{7}{8}$ x 13 $\frac{7}{8}$ inches (C-17)



64. *Mississippi Noah*, 1932, lithograph, 9¾ x 13⅝ inches (C-18)
Photograph Courtesy Davenport Art Gallery



65. *The Missed Leap*, 1932, lithograph, 16 $\frac{7}{8}$ x 9 $\frac{3}{4}$ inches (C-19)



66. *The Flying Cadonas*, 1933, lithograph, 15 $\frac{7}{8}$ x 9 $\frac{3}{4}$ inches (C-20)



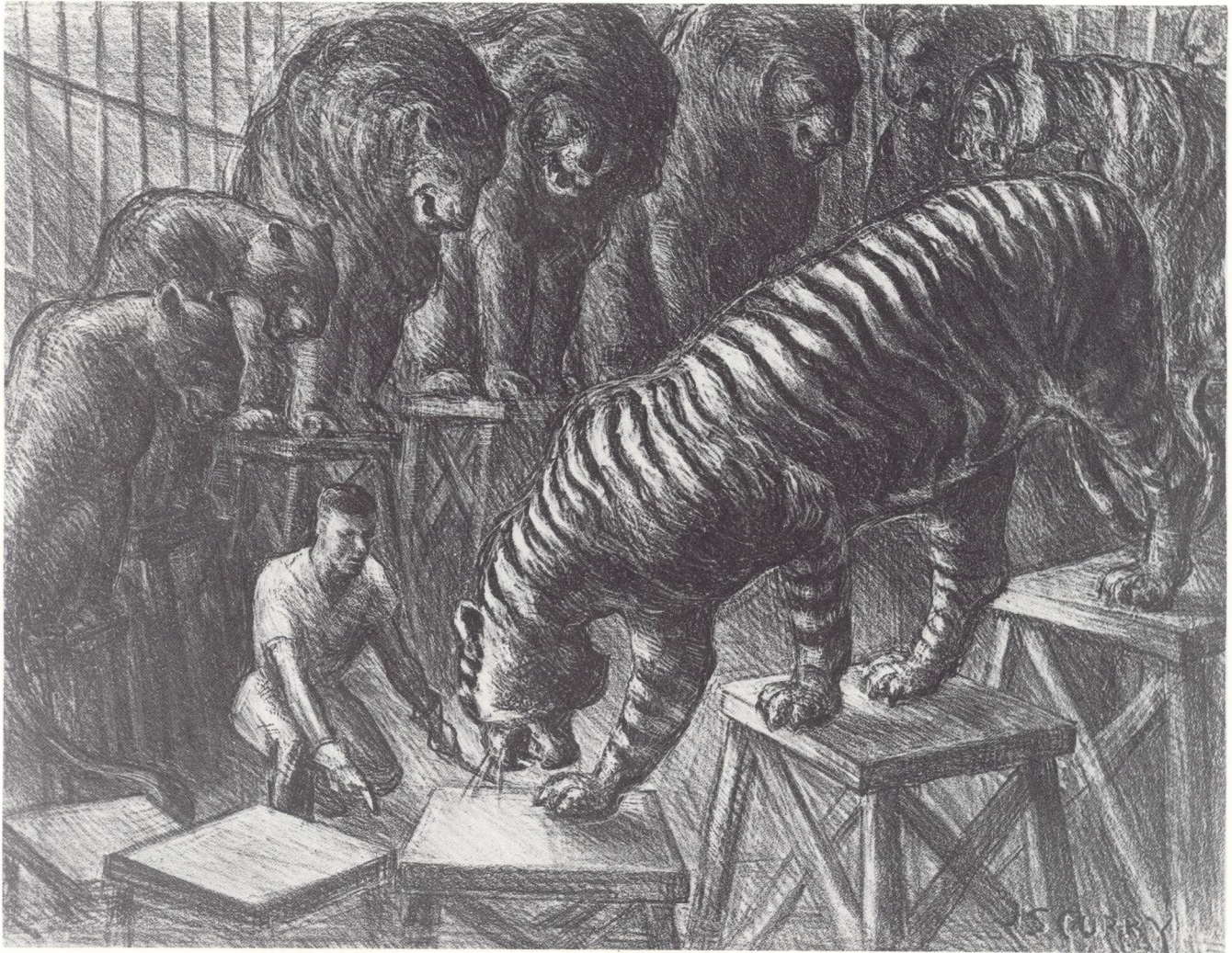
67. *Storm over Stone City*, 1935, lithograph, 10 $\frac{3}{8}$ x 17 $\frac{1}{8}$ inches (C-21)



68. *The Oak Tree*, 1934, lithograph, 13¾ x 10 inches (C-22)



69. *The Oak Tree*, 1934, wash on paper, 12½ x 11 inches (C-22)



70. *Performing Tiger*, 1934, lithograph, 10½ x 14 inches (C-23)
Photograph Courtesy Davenport Art Gallery



71. *Manhunt*, 1934, lithograph, 9¾ x 12⅞ inches (C-24)



72. *Mississippi Noah*, ca. 1934, lithograph, 9 $\frac{7}{8}$ x 13 $\frac{3}{4}$ inches (C-25)



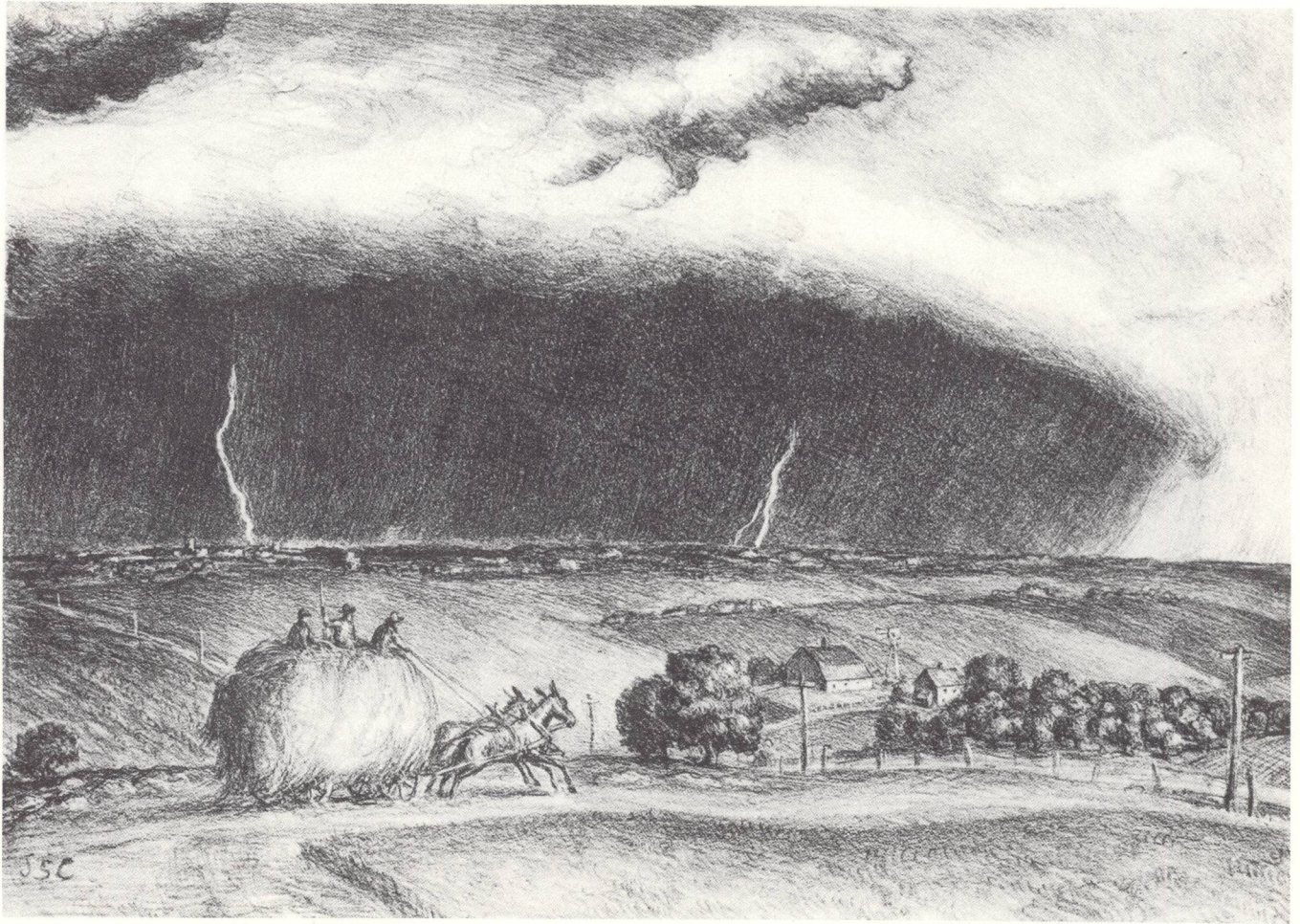
73. *The Cornfield*, 1935, lithograph, 12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ inches (C-26)



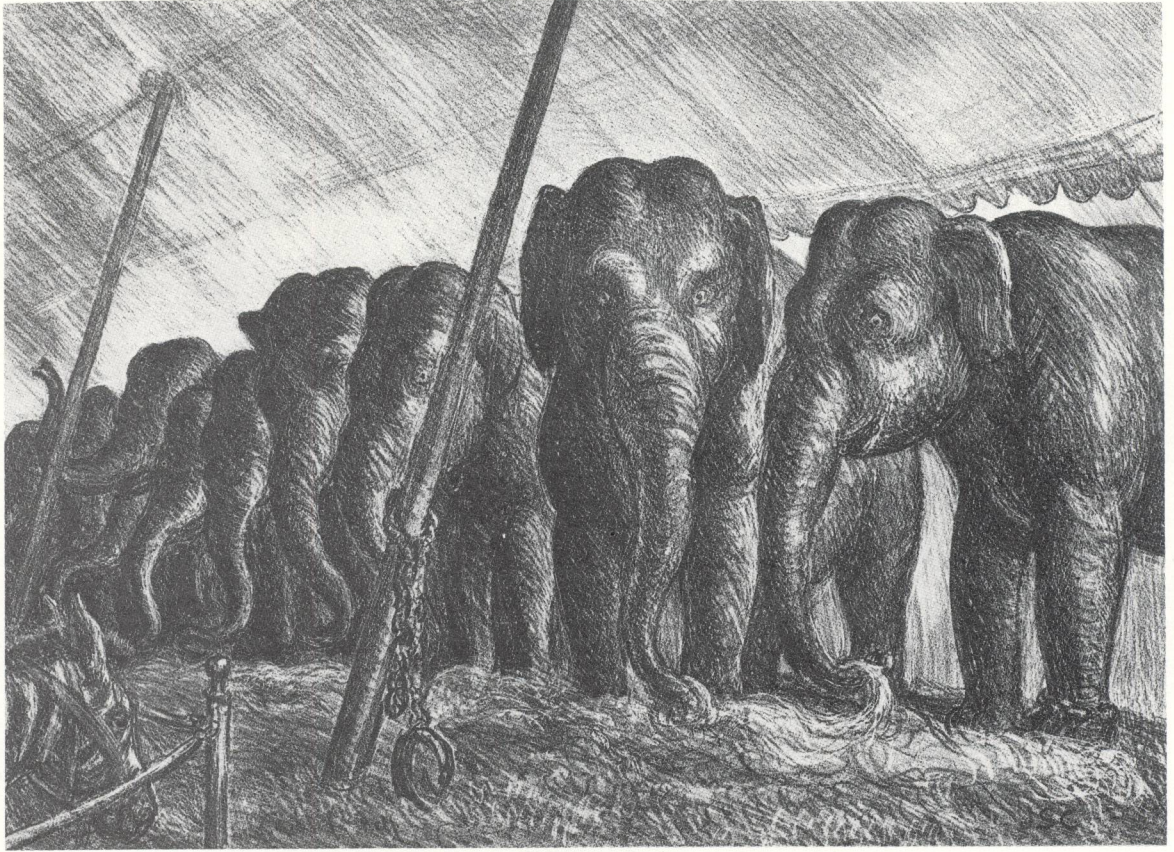
74. *The Fugitive*, 1935, lithograph, 12 $\frac{7}{8}$ x 9 $\frac{3}{8}$ inches (C-27)



75. *The Fugitive*, 1935, charcoal on paper, 14¾ x 11½ inches (C-27)

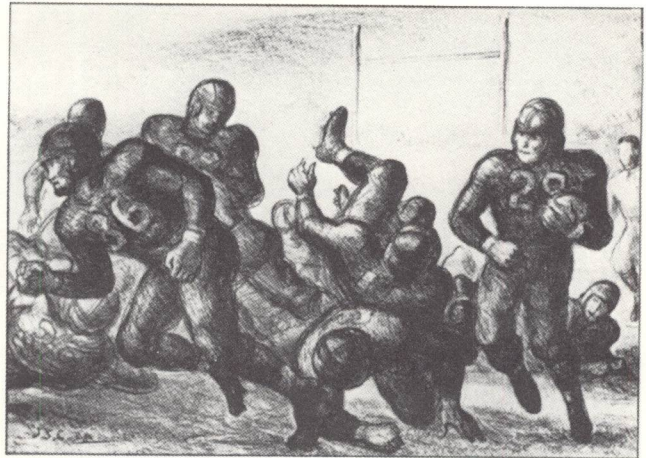


76. *The Line Storm*, 1935, lithograph, 9¼ x 13⅞ inches (C-28)

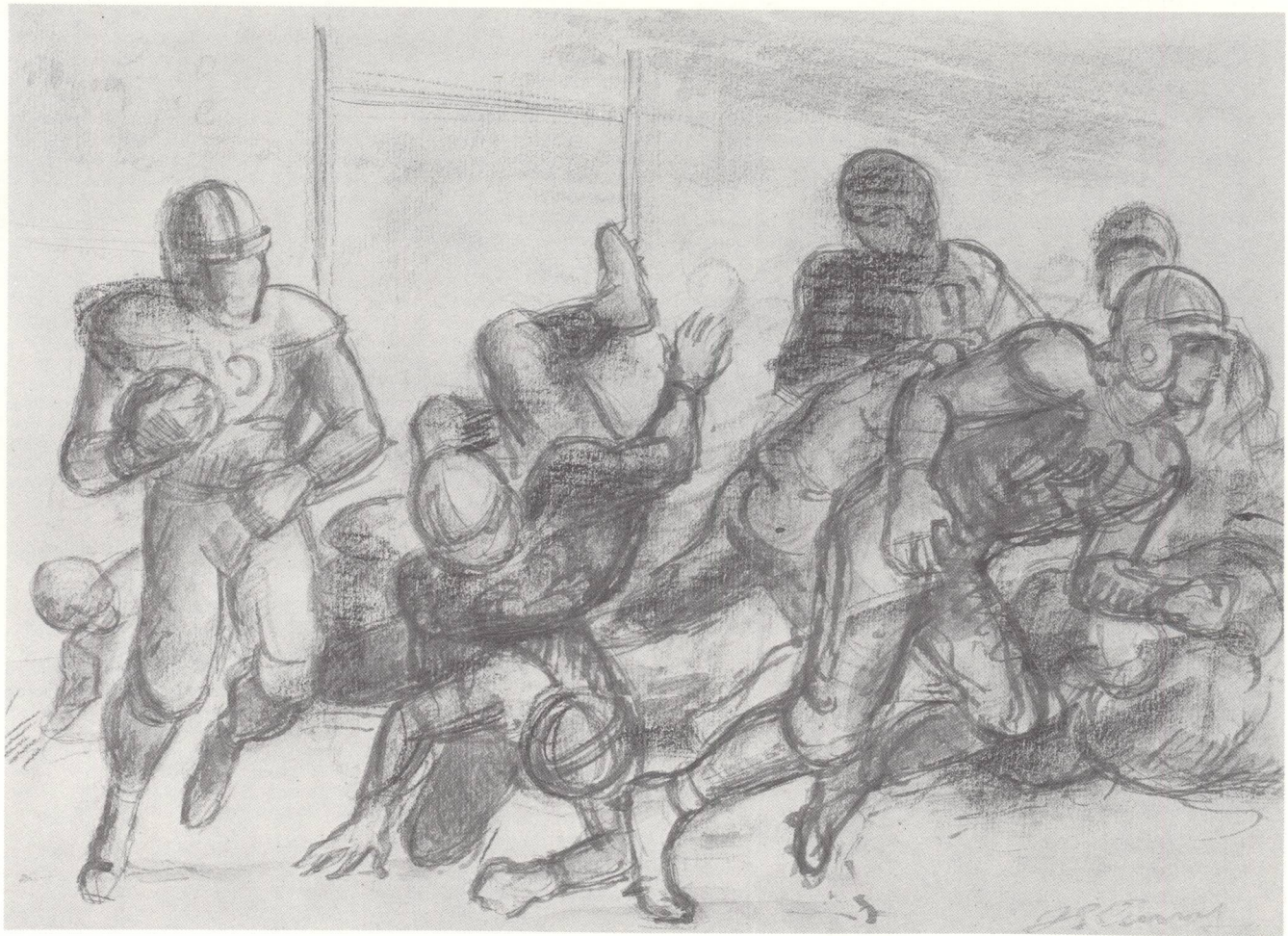


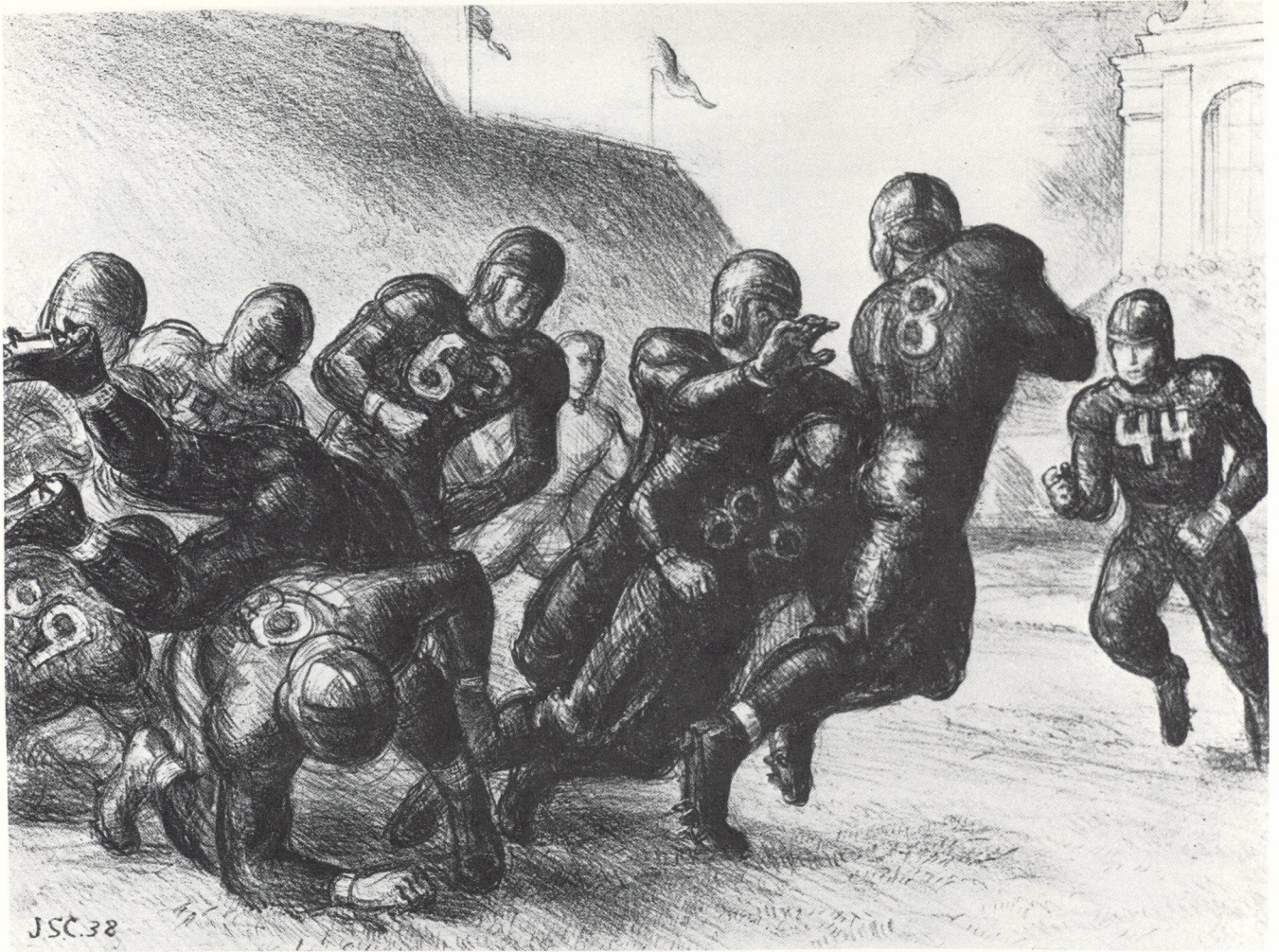
77. *Elephants*, 1936, lithograph, 9 x 12 $\frac{5}{8}$ inches (C-29)

78. *Football Game*, 1938, lithograph, 9 $\frac{7}{8}$ x 13 $\frac{7}{8}$ inches (C-30)
Photograph Courtesy Davenport Art Gallery



79. *Football Game*, 1938, pencil on paper; 10 x 14 inches (C-30)





80. *End Run*, 1938, lithograph, 10 x 13¾ inches (C-31)



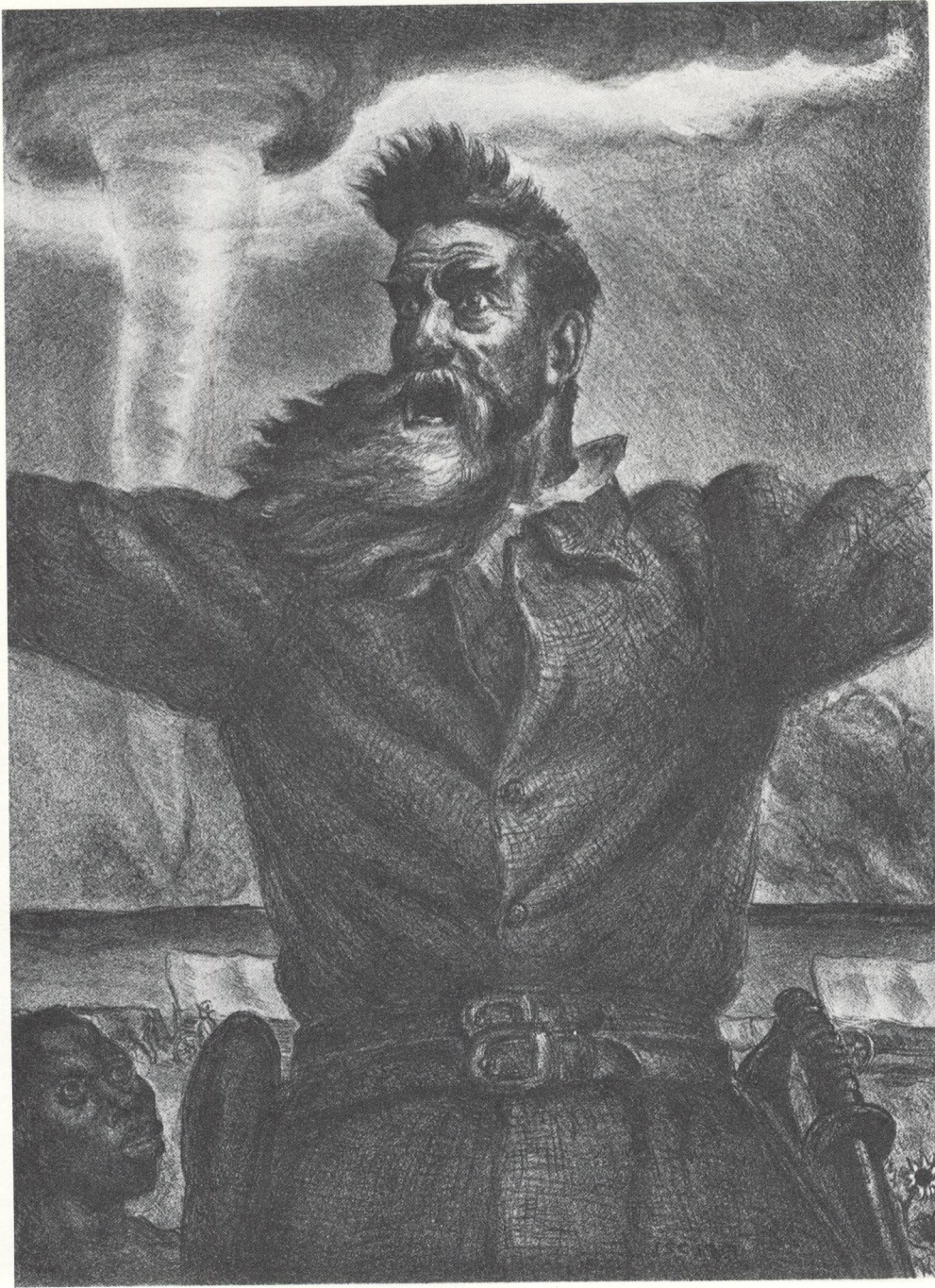
81. *Prize Stallions*, 1938, lithograph, 12¾ x 8¾ inches (C-32)



82. *Self*, 1939, lithograph, 11 x 9¼ inches (C-33)
Photograph Courtesy Davenport Art Gallery



83. *Self-Portrait*, 1939, lithograph, 12 $\frac{3}{4}$ x 9 $\frac{3}{8}$ inches (C-34)



84. *John Brown*, 1939, lithograph, 14 $\frac{3}{4}$ x 10 $\frac{7}{8}$ inches (C-35)



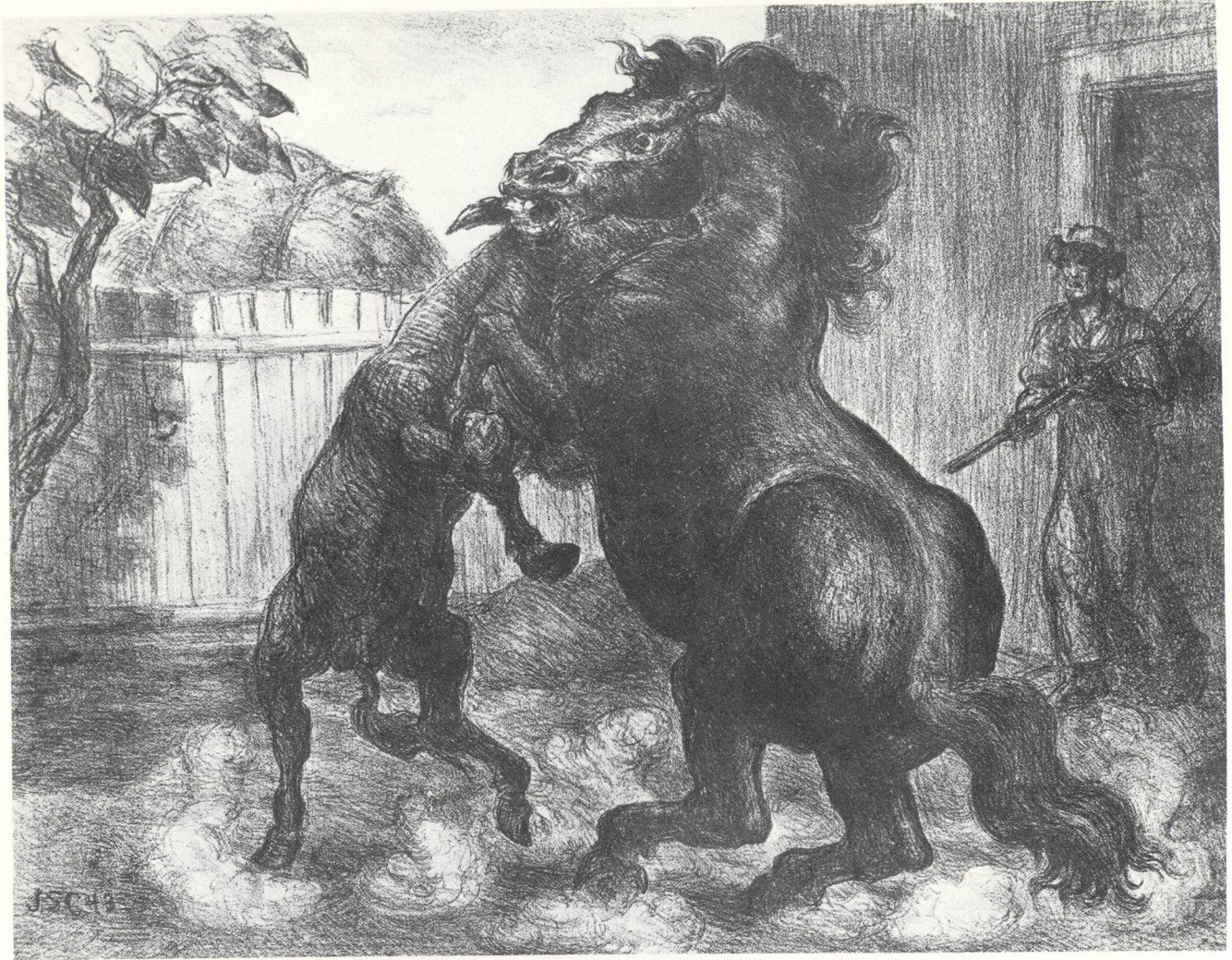
85. *Summer Afternoon*, 1939, lithograph, 10 x 13 $\frac{7}{8}$ inches (C-36)
Photograph Courtesy Davenport Art Gallery



86. *Our Good Earth*, 1940–1941, lithograph, 12¾ x 10¼ inches (C-37)



87. *Our Good Earth*, 1940–1941, lithograph, 12¾ x 10⅞ inches (C-38)



88. *Stallion and Jack Fighting*, 1943, lithograph, 11¼ x 15¾ inches (C-39)



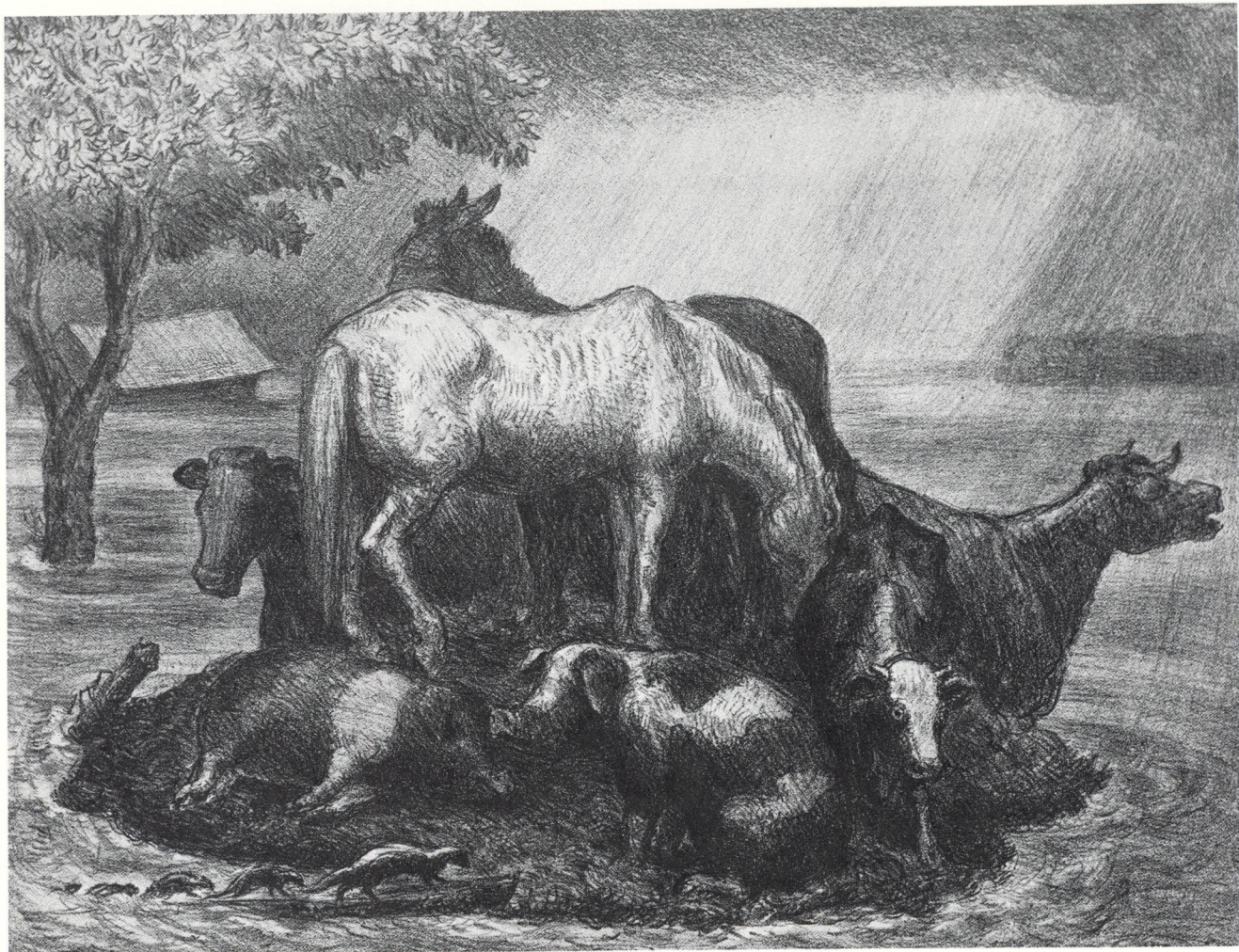
89. *Stallion and Jack Fighting*, 1943, crayon on paper, 16½ x 21½ inches (C-39)



90. *Sanctuary*, 1944, lithograph, 9 x 11 $\frac{7}{8}$ inches (C-40)



91. *Sanctuary*, 1944, pencil on paper, 12 x 16 inches (C-40)



92. *Sanctuary*, 1944, lithograph, 11¼ x 15¾ inches (C-41)



93. *Sanctuary*, 1944, pencil on paper, 12¼ x 16 inches (C-41)



94. *The Plainsman*, 1945, lithograph, 15¼ x 9¾ inches (C-42)



95. *Valley of the Wisconsin*, 1945, lithograph, 11 $\frac{3}{4}$ x 15 $\frac{3}{8}$ inches (C-43)



96. *Valley of the Wisconsin*, 1945, pencil on paper, 10¼ x 14 inches (C-43)

Graphics of John Stuart Curry: A Catalogue Raisonné

C-1. *The Three Wise Men*, 1927 (Figure 47)

Lithograph, 8¼ x 6½ inches (Cole No. 1)

Edition of 42. Unsigned on stone

Collections: Dav, SU

Note: This print was completed at the Art Students' League under Charles Wheeler Locke (b. 1877). The location of preliminary drawings or sketches is unknown.

C-2. *Coyotes Stealing a Pig*, 1927 (Figure 48)

Lithograph, 10½ x 15½ inches (Cole No. 2)

Edition of 16. First stone. Signed on stone, lower left:

"J. Curry"

"Collection: Dav

Note: This print was completed at the Art Students' League under Charles Wheeler Locke (b. 1877). The location of preliminary drawings or sketches is unknown. This print is similar in theme to a series of works including *Hogs Killing a Rattlesnake* (Figure 18), *The Hen and Hawk* (Figure 32), *Hounds and Coyote* (Figure 60), and *Stallion and Jack Fighting* (Figure 86).

C-3. *Coyotes Stealing a Pig*, 1927 (Figure 49)

Lithograph, 10 x 15 inches (Cole No. 3)

Edition of 50. Second stone. Signed on stone, lower right:

"J. Curry"

Collections: Dav, MFAB

Note: This print was completed at the Art Students' League under Charles Wheeler Locke (b. 1877). The location of preliminary drawings or sketches is unknown. This print is similar in theme to a series of works including *Hogs Killing a Rattlesnake* (Figure 18), *The Hen and Hawk* (Figure 32), *Hounds and Coyote* (Figure 60), and *Stallion and Jack Fighting* (Figure 86).

C-4. *Wild Bill Cody*, 1927 (Figure 50)

Alternate Title: *Frontiersman*

Lithograph, 17¼ x 12½ inches (Cole No. 4)

Edition of 2. Signed on stone, lower left: "Curry"

Collections: Dav, private collection

Note: This print was completed at the Art Students' League under Charles Wheeler Locke (b. 1877). The location of preliminary drawings or sketches is unknown. This print is similar in theme to a 1925 mural design, *Plainsmen, Pioneers, Surveyors* (Schmeckebier, p. 275, pl. 288a), done as an experiment by Curry to reveal "what . . . [he] thought a genuinely American mural art should be." While only two copies of this lithograph were made, the other, dated 1928, appears to be inferior. The stirrup on Wild Bill's foot does not appear on the second copy.

C-5. *Plainsmen and Indians*, 1927-1928 (Figure 51)

Alternate Title: *The Trapper*

Lithograph, 14 x 17½ inches (Cole No. 5)

Edition unknown, proofs only. Signed on stone, lower right:

"J. S. Curry"

Collections: Dav (signed by artist's widow)

Note: This print was completed at the Art Students' League under Charles Wheeler Locke (b. 1877). The location of preliminary drawings or sketches is unknown. This print is similar in theme to a 1925

mural design, *Plainsmen, Pioneers, Surveyors* (Schmeckebier, p. 275, pl. 288a), done as an experiment by Curry to reveal "what . . . [he] thought a genuinely American mural art should be."

C-6. *Family Migrates*, 1929 (Figure 52)

Alternate Title: *Flight into Egypt, The Ne'er Do Well*

Lithograph, 4½ x 6½ inches (Cole No. 6)

Edition of 100. Signed on stone, lower left: "J.S.C."

Collection: Dav

Note: This print is similar in subject to *The Ne'er Do Well* (Figure 23). Preliminary sketches were begun in the summer of 1929 and show an actual scene viewed from the porch of his father's house in Dunavant, Kansas. Represented is a migratory farm family moving from the drought and foreclosures in Oklahoma and Arkansas to the profitable countryside of Kansas and Nebraska (Schmeckebier, pp. 125-26, pls. 76-77). It is also related to a painting in oil on paper in the collection of Kennedy Galleries, Inc. (*John Brown-Mellora in Cart*, 22 x 38½ inches). *Family Migrates* is the contemporary title as recorded in the *Handbook of the American Artists Group*, New York, volume 2, 1936, no. 1555, p. 23.

C-7. *Wheat Ranch Kansas*, ca. 1929 (Figure 53)

Lithograph, 3¼ x 4¼ inches (Cole No. 7)

Edition of 100. Unsigned on stone

Collection: Dav

Note: This print is similar in theme to a series of drawings dated 1930 of the Heart Ranch, Barber County, Kansas (Schmeckebier, p. 135, pl. 85). Many of these preliminary drawings are in the collection of Kennedy Galleries, Inc.

C-8. *Danbury Fair*, 1930 (Figure 54)

Lithograph, 13 x 9¼ inches (Cole No. 8)

Edition of 25. Signed on stone, lower right. "L. Curry EO"

Collections: Dav, MMA, PMA, Wichita

Note: The location of preliminary drawings or sketches is unknown. This print is similar in subject to a painting in oil on canvas dated 1929 and titled *State Fair* in the collection of Kennedy Galleries, Inc. Painted in Westport, Connecticut, *State Fair* was conceived in mural terms, "Framed by elaborate garlands of fruit and grain, and painted in brilliant colors that have the cool luminosity of a fresco technique" (Schmeckebier, p. 206, pl. 181).

C-9. *Holy Rollers*, 1930 (Figure 55)

Alternate Title: *The Gospel Train, St. Joseph, Mo.*

Lithograph, 9 x 12½ inches (Cole No. 9)

Edition of 25. Signed on stone, lower left: "L. Curry EO"

Collections: Dav, PMA, SU

Note: The location of preliminary drawings or sketches is unknown; however, Schmeckebier (p. 100) does indicate that at least two pages of sketches do exist. This print is similar in subject to a painting, *The Gospel Train* (Figure 25).

C-10. *Horses Running Before the Storm*, 1930 (Figure 56)

Lithograph, 9½ x 13 inches (Cole No. 10)

Edition unknown, about 25. Signed on stone, lower left: "J. Curry 30"

Collections: CMA, Dav, NYPL, PMA, WM

Note: This print is similar to the watercolor, Figure 27. Also, the motif

of the excited horses is seen in the background pasture of the lithograph and painting of *The Tornado* (Figure 5 and Schmeckebier, pp. 113–14, pl. 61).

C–11. *The Storm*, 1930 (Figure 57)
Lithograph, 4 $\frac{1}{2}$ x 6 $\frac{1}{8}$ inches (Cole No. 11)

Edition of 400. Unsigned on stone
Collection: Dav

Note: This print is similar to the painting *Storm over Lake Otsego* (Figure 20). It is based on sketches made in the Lake Otsego region near Cooperstown, New York (Schmeckebier, p. 113, pl. 60).

C–12. *Kansas Wheat Ranch*, 1930 (Figure 58)
Lithograph, 9 $\frac{1}{2}$ x 13 $\frac{3}{8}$ inches

Edition of 25. Signed on stone, lower left: "J. S. Curry"
Collections: CMA, Dav, Swarthmore

Note: This print is similar to a painting in oil on canvas dated 1930 in a private collection (Schmeckebier, p. 135, pl. 84).

C–13. *Hounds and Coyote*, 1931 (Figure 59)
Lithograph, 10 x 14 inches (Cole No. 12)

Edition of 25. Signed on stone, lower left: "John S. Curry 31"
Collections: Dav, PMA

Note: This print is similar to a series of preliminary sketches (Schmeckebier, pp. 198–99, pls. 169–71). One of Curry's favorite lithographs, this print explores the compositional idea of fierce action in space.

C–14. *Ajax*, 1931 (Figure 60)

Lithograph, 9 $\frac{3}{4}$ x 13 $\frac{3}{8}$ inches (Cole No. 14)

Edition of 25. Signed on stone, lower right: "L. Curry"
Collections: Dav, Wichita

Note: This print is similar in subject to a painting, *Ajax* (Figure 36). As verified by Schmeckebier (p. 186), the lithograph *Ajax* was completed in 1931 but accidentally dated 1932 for Thomas Craven's *Treasury of American Prints*. Described as "galvanic" by Tom Benton, *Ajax* dates to sketches of grazing Herefords made during the summer of 1930. The landscape is similar to that surrounding the Heart Ranch, Barber County, Kansas.

C–15. *Baptism in Big Stranger Creek*, 1932 (Figure 61)
Lithograph, 9 $\frac{3}{8}$ x 13 $\frac{3}{8}$ inches (Cole No. 13)

Edition of 25. Signed on stone, lower right: "J.C."
Collections: Dav, PMA

Note: The location of preliminary sketches or drawings is unknown. As indicated by Schmeckebier (p. 104), the scene was actually observed and not composed from memory as was *Baptism in Kansas* (Figure 2).

C–16. *The Tornado*, 1932 (Figure 62)

Lithograph, 10 x 14 inches (Cole No. 15)

Edition of 25. Signed on stone, lower right: "J. Curry"
Collections: Bowdoin, Dav, MMA, Okl, WM

Note: This print is similar to a painting in oil on canvas dated 1929 in the collection of the Hackley Art Gallery, Muskegon, Michigan. For a full discussion of the painting, see Schmeckebier, pp. 111–13.

C–17. *To the Train*, 1932 (Figure 63)

Lithograph, 9 $\frac{3}{8}$ x 13 $\frac{3}{8}$ inches (Cole No. 16)

Edition of 30. Signed on stone, lower left: "John S. Curry"
Collections: Bklyn, Dav, MMA, SU, Wichita

Note: This print is similar in subject to a drawing in the collection of Kennedy Galleries, Inc.

C–18. *Mississippi Noah*, 1932 (Figure 64)

Lithograph, 9 $\frac{3}{4}$ x 13 $\frac{3}{8}$ inches (Cole No. 17)

One proof only, stone destroyed. Signed on stone, lower right: "JSC"
Collection: Dav

Note: This print is similar in subject to a painting, *The Mississippi* (Figure 35). Derived from a series of sketches, this print relates a flood in the Kaw River Valley near Lawrence, Kansas, observed while Curry was there in 1929.

C–19. *The Missed Leap*, 1932 (Figure 65)

Lithograph, 16 $\frac{3}{8}$ x 9 $\frac{3}{4}$ inches (Cole No. 23)

Edition of 250. Signed on stone, lower left: "Curry"

Collections: Amherst, Col, Dav, FAMSF, MFAB, N–A, NCFA, Princeton, SL, WAM, Wichita

Note: This print is similar to the drawing in black crayon and watercolor dated 1932 and titled *Aerialist's Fall* (Schmeckebier, p. 228, pl. 219). This print was distributed to the public in a new edition in 1934 by Associated American Artists. Initial 100 impressions are numbered. Cole indicates an additional edition of 150 was printed and unnumbered. Unsigned proofs also exist.

C–20. *The Flying Cadonas*, 1933 (Figure 66)

Lithograph, 15 $\frac{1}{8}$ x 9 $\frac{7}{8}$ inches (Cole No. 18)

Edition of 50. Signed on stone, lower left: "John S. Curry"
Collections: Dav, MMA

Note: This print is similar to a painting, *The Flying Cadonas* (Figure 30). It depicts Alfredo Cadona in a triple somersault as he is hurled through the air to the grip of his brother Lala. Several related sketches in sepia, red chalk, and watercolor do exist in the collection of Kennedy Galleries, Inc. (Schmeckebier, pp. 220–22, pls. 200–207).

C–21. *Storm over Stone City*, 1935 (Figure 67)

Lithograph, 10 $\frac{3}{8}$ x 17 $\frac{1}{8}$ inches (Cole No. 19)

Edition of 15. Signed on stone, lower left: "Curry"
Collections: Dav, MMA

Note: The location of preliminary sketches or drawings is unknown. This print was done at the Stone City Art Colony in July 1933, during a visit to Grant Wood.

C–22. *The Oak Tree*, 1934 (Figure 68)

Alternate Title: *Oak Tree: Summer*

Lithograph, 13 $\frac{3}{4}$ x 10 inches (Cole No. 20)

Edition of 50. Signed on stone, lower left: "John S. Curry"
Collections: Dav, SFMA, UNC

Note: This print is similar to a painting dated 1935 titled *The Oak Tree: Summer* (collection unknown), exhibited in the 110th Annual Exhibition of the National Academy of Design. This drawing is quite similar in subject to Figure 69, in the collection of Kennedy Galleries, Inc.

C–23. *Performing Tiger*, 1934 (Figure 70)

Lithograph, 10 $\frac{1}{2}$ x 14 inches (Cole No. 21)

Edition of 25. Signed on stone, lower right: "J. S. Curry"
Collection: Dav

Note: This print is similar to a series of drawings in sepia and black crayon dated 1932 and titled *Clyde Beatty and Animal Act* (Schmeckebier, pp. 230–33, pls. 225–33). It is also related to a painting in oil on canvas (20 $\frac{1}{2}$ x 30 $\frac{1}{2}$ inches) dated 1932 and titled *Clyde Beatty* in the collection of Kennedy Galleries, Inc.

C–24. *Manhunt*, 1934 (Figure 71)

Lithograph, 9 $\frac{3}{4}$ x 12 $\frac{3}{8}$ inches (Cole No. 22)

Edition of 100 or less. Signed on stone, lower left: "J. Curry"; published by Contemporary Print Group, New York; distributed by Raymond and Raymond, Inc., in the portfolio *The American Scene, Series 2*. Collections: Dav, FAMSF, MOMA, NYPL, Oberlin, UM, Wichita, WM
Note: Originally intended to be an edition of 300, the portfolio was not successful and probably less than 100 impressions were printed. This print is similar to the oil painting, *Manhunt* (Figure 28).

C-25. *Mississippi Noah*, ca. 1934 (Figure 72)
Lithograph, 9 $\frac{1}{8}$ x 13 $\frac{3}{4}$ inches (Cole No. 24)

Edition of 35. Signed on stone, lower left: "J. Curry"
Collections: Dav, MMA, NYPL, SL, WM
Note: This print is similar in subject to a painting, *The Mississippi* (Figure 35). Derived from a series of sketches, this print related a flood in the Kaw River Valley near Lawrence, Kansas, observed while Curry was there in 1929. The St. Louis Art Museum impression is clearly dated 1934 and is noted "35 prints." It was acquired from Walker Galleries at the same time the museum purchased the painting.

C-26. *The Cornfield*, 1935 (Figure 73)
Lithograph, 12 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches (Cole No. 25)
Edition of 25. Signed on stone, lower left: "JSC"
Collections: Dav, MFAB, UNC
Note: This print is similar in subject to a painting, *Kansas Cornfield* (Figure 1). It is also related to a sketchbook dated 1933 full of corn studies (Schmeckeber, pp. 157-58, pls. 108-9).

C-27. *The Fugitive*, 1935 (Figure 74)
Lithograph, 12 $\frac{3}{4}$ x 9 $\frac{3}{8}$ inches (Cole No. 26)
Edition of 25. Signed on stone, lower left: "JSC"
Collections: Dav, Elv, MFAB, NCEA, NYPL
Note: This print is similar in subject to a painting, *The Fugitive* (Figure 40). It is also very similar to the drawing, Figure 75, in the collection of Kennedy Galleries, Inc.

C-28. *The Line Storm*, 1935 (Figure 76)
Lithograph, 9 $\frac{1}{4}$ x 13 $\frac{3}{8}$ inches (Cole No. 27)
Edition of 25. Signed on stone, lower left: "JSC"
Collections: Dav, MFAB, NCEA, PMA
Note: Published as second state, it is doubtful that the overall edition exceeded 25. This print is similar in subject to a painting, *The Line Storm* (Figure 33).

C-29. *Elephants*, 1936 (Figure 77)
Alternate Title: *Circus Elephants*
Lithograph, 9 x 12 $\frac{3}{8}$ inches (Cole No. 28)
Edition of 250. Signed on stone, lower right: "JSC"; published and distributed by Associated American Artists, New York.
Collections: Col, Dav, FAMSF, Minn, NCEA, RM, UN
Note: This print is similar in subject to a painting in oil on canvas dated 1932 in the collection of the National Gallery of Art (Schmeckeber, pl. 237). Curry described the circumstances in which he sketched the elephants in Schmeckeber, p. 210.

C-30. *Football Game*, 1938 (Figure 78)
Alternate Title: *Off Tackle*
Lithograph, 9 $\frac{1}{8}$ x 13 $\frac{3}{8}$ inches (Cole No. 29)
Edition unknown, proofs only. Signed on stone, lower left: "JSC 38"
Collection: Dav
Note: This print is similar in subject to a series of black crayon draw-

ings of the University of Wisconsin-Madison football team scrimmages and games. It is also very similar to the drawing, Figure 79, in the collection of Kennedy Galleries, Inc.

C-31. *End Run*, 1938 (Figure 80)
Lithograph, 10 x 13 $\frac{3}{4}$ inches (Cole No. 30)
Edition unknown, proofs only. Signed on stone, lower left: "JSC 38"

Collection: Dav
Note: The location of preliminary drawings and sketches is unknown. This print is similar in subject to a series of black crayon sketches of an end run dated 1938 and two oil sketches of an end run dated 1938 (Schmeckeber, pp. 245-47, pls. 259-63).

C-32. *Prize Stallions*, 1938 (Figure 81)
Lithograph, 12 $\frac{3}{4}$ x 8 $\frac{3}{4}$ inches (Cole No. 31)
Edition of 250. Signed on stone, lower left: "JSC 38"; published and distributed by Associated American Artists, New York.
Collections: Amherst, BMA, BMAG, Dav, FAMSF, Kal, MFAB, NYPL, Oberlin, UN, WM

Note: According to Schmeckeber (p. 292), the composition originated from a red chalk drawing that Curry made for the cover of the *Wisconsin Country Magazine*, published by University of Wisconsin agriculture students. The location of preliminary drawings and sketches is unknown. This print is similar in subject to a painting, *The Belgian Stallion* (Figure 38). It is also a logical compositional development from the painting in oil and tempera on panel (24 $\frac{1}{2}$ x 30 $\frac{1}{2}$ inches) dated 1937 in the collection of the New Britain Museum of American Art. This was the first painting completed after Curry accepted his position of artist in residence at the University of Wisconsin.

C-33. *Self*, 1939 (Figure 82)
Lithograph, 11 x 9 $\frac{1}{4}$ inches (Cole No. 32)
One proof only. Signed on stone, lower right: "JSC 39"
Collection: Dav
Note: The location of preliminary drawings and sketches is unknown. This print is related to a series of self-portraits that were begun in 1925 and continued through the 1940s. It is also similar to a lithograph, *Self-Portrait* (Figure 83).

C-34. *Self-Portrait*, 1939 (Figure 83)
Alternate Title: *Self*
Lithograph, 12 $\frac{3}{4}$ x 9 $\frac{5}{8}$ inches (Cole No. 33)
No edition, proofs only. Signed on stone, lower left: "JSC 39"
Collections: Dav, LC
Note: The location of preliminary drawings and sketches is unknown. Portrayed as a hunter, according to Schmeckeber (p. 141), Curry is in the cornfields to the west of his small Madison farm purchased that year.

C-35. *John Brown*, 1939 (Figure 84)
Lithograph, 14 $\frac{3}{4}$ x 10 $\frac{3}{8}$ inches (Cole No. 34)
Edition of 250. Signed on stone, lower right: "JSC 39"; published and distributed by Associated American Artists, New York, in 1940.
Collections: BMAG, BPL, CAM, CMA, Col, DIA, FAMSF, Fogg, HMA, MFAB, N-A, Okl, PMA, UI, Yale
Note: This print is similar to the painting, *John Brown* (Figure 7). It is also similar to the figure of John Brown in the mural *The Tragic Prelude* (138 x 372 inches) on the north wall of the Kansas State Capitol, Topeka.

C-36. *Summer Afternoon*, 1939 (Figure 85)

Lithograph, 10 x 13 $\frac{3}{8}$ inches (Cole No. 35)

Edition of 250. Signed on stone, lower left: "JSC"; published and distributed by Associated American Artists, New York.

Collections: Bklyn, BMAG, Col, Cornell, Dav, FAMSF

Note: The location of preliminary drawings and sketches is unknown. The date 1939 is derived from the signed and dated impression in the collection of the Fine Arts Museum of San Francisco (Achenbach Foundation). The lithograph is similar to a transfer drawing in the collection of Kennedy Galleries, Inc.

C-37. *Our Good Earth*, 1940-1941 (Figure 86)

Lithograph, 12 $\frac{3}{4}$ x 10 $\frac{1}{8}$ inches

No edition, proofs only. Signed on stone, lower left: "JSC"

Collection: Dav

Note: The location of preliminary drawings and sketches is unknown. This print is similar in theme to the 1938 mural (oil and tempera on canvas, 110 x 236 inches) *The Homestead* in the Department of the Interior, Washington, D.C.

C-38. *Our Good Earth*, 1940-1941 (Figure 87)

Lithograph, 12 $\frac{3}{4}$ x 10 $\frac{1}{8}$ inches (Cole No. 36)

Edition of 250. Signed on stone, lower right: "JSC"; published and distributed by Associated American Artists, New York, in 1942.

Collections: BMAG, Fogg, Kal, LC, Minn, NCF A

Note: The location of preliminary drawings and sketches is unknown. A measure of uncertainty exists about the date of this lithograph. In a catalogue accompanying a September 5-October 15, 1946, exhibition of Curry's work at the Milwaukee Art Center, *Our Good Earth* was dated 1940-1941 (No. 170, lent by Associated American Artists, New York). Also, the impression in the Library of Congress collection is dated 1938. As such, it is quite possible that the composition was developed by Curry over a series of years, until the design was satisfactory.

C-39. *Stallion and Jack Fighting*, 1943 (Figure 88)

Lithograph, 11 $\frac{3}{4}$ x 15 $\frac{3}{8}$ inches (Cole No. 37)

Edition of 250. Signed on stone, lower left: "JSC 43"; published and distributed by Associated American Artists, New York.

Collections: Amherst, BMAG, CMA, Col, Dart, Dav, FAMSF, Fogg, MFAB, MMA, Wichita

Note: This print is similar in subject to a painting in oil on canvas dated 1930 (collection unknown, Schmeckebier, pp. 197-98, pl. 165). It is also similar to a watercolor study (Figure 26) in the collection of the Nelson Gallery-Atkins Museum, Kansas City. It is also very similar to a drawing, Figure 89, in the collection of Kennedy Galleries, Inc.

C-40. *Sanctuary*, 1944 (Figure 90)

Alternate Title: *Flood Relief*

Lithograph, 9 x 11 $\frac{1}{8}$ inches (Cole No. 39)

Edition unknown, proofs only. Signed on stone, lower left: "JSC"

Collection: Dav

Note: This print is similar to a watercolor drawing of 1933 (Schmeckebier, p. 119, pl. 72) and to a painting, *Sanctuary* (Figure 34). It is based on a series of drawings of the floods in the Kaw River Valley near Lawrence, Kansas, observed by Curry in 1929. As previously indicated, another related work of the same theme is *The Mississippi* (Figure 35), or *Mississippi Noah* (Figure 72). It is also very similar to a drawing, Figure 91, in the collection of Kennedy Galleries, Inc.

C-41. *Sanctuary*, 1944 (Figure 92)

Alternate Title: *Flood Relief*

Lithograph, 11 $\frac{1}{4}$ x 15 $\frac{1}{4}$ inches (Cole No. 38)

Edition of 250. Signed on stone, lower right: "JSC 44"; published and distributed by Associated American Artists, New York.

Collections: BMAG, BPL, Col, Dart, Dav, FAMSF, IMA, UI, WAM, Wichita

Note: This print is similar to a watercolor drawing of 1933 (Schmeckebier, p. 119, pl. 72) and to a painting, *Sanctuary* (Figure 34). It is based on a series of drawings of the floods in the Kaw River Valley near Lawrence, Kansas, observed by Curry in 1929. As previously indicated, another related work of the same theme is *The Mississippi* (Figure 35), or *Mississippi Noah* (Figure 72). It is also very similar to a drawing, Figure 93, in the collection of Kennedy Galleries, Inc.

C-42. *The Plainsman*, 1945 (Figure 94)

Lithograph, 15 $\frac{3}{4}$ x 9 $\frac{1}{8}$ inches (Cole No. 40)

Edition of 250. Signed on stone, lower right: "JSC 45"; published and distributed by Associated American Artists, New York.

Collections: BMAG, Dart, Dav, FAMSF, IMA, MFAB, MMA, NCF A, UN

Note: This print is similar to the figure of the plainsman in the 1938 mural *The Tragic Prelude* in the Kansas State Capitol, Topeka. It is also similar to a preliminary study in oil on board (30 $\frac{3}{4}$ x 20 inches) dated ca. 1940 in the collection of Kennedy Galleries, Inc.

C-43. *Valley of the Wisconsin*, 1945 (Figure 95)

Lithograph, 11 $\frac{3}{4}$ x 15 $\frac{1}{8}$ inches (Cole No. 41)

Edition of 250. Signed on stone, lower right: "JSC 45"; published and distributed by Associated American Artists, New York.

Collections: Dav, Fogg, MFAB, MMA, NCF A

Note: The location of preliminary sketches and drawings is unknown. This print is similar to the 1941 mural in oil and tempera on canvas depicting Wisconsin scenes in the lobby of the First Wisconsin National Bank of Madison. It is also very similar to a drawing, Figure 96, in the collection of Kennedy Galleries, Inc.

Chronology: John Stuart Curry

1897 Born 14 November on a farm near Dunavant, Kansas, the eldest of five children, of Scotch Covenantor parents, Smith Curry (dates unknown) and Margaret Steuart Curry (dates unknown). His parents' families originally migrated from the Chester district of South Carolina.

1909 Received first art lessons from Mrs. Alice Worwick in nearby Oskaloosa, Kansas.

1913–1916 Attended high school in Winchester. Expressed earliest interest in athletics, especially football and track.

1916 Moved to Kansas City in the summer and entered the Art Institute. Remained for only a month, then went to work for the Missouri Pacific Railroad. Moved to Chicago in October and entered the School of the Art Institute of Chicago. Studied with Edward J. Timmons and John W. Norton.

1918 Completed studies at Art Institute of Chicago, March. Moved to Beaver Falls, Pennsylvania, and entered Geneva College.

1919 Left Geneva College and moved to Leonia, New Jersey, where he began serious work as a free-lance illustrator, largely under the influence of Harvey Dunn (1884–1952).

1921–1926 Contributed illustrations to Western stories published in *Boy's Life*, *St. Nicholas*, *Country Gentleman*, *Saturday Evening Post*, and other Curtis publications.

1923 Married Clara Derrick (?–1932) and lived in Greenwich Village, New York City. Spent summer in a rented cabin in the old James Fenimore Cooper estate on Lake Otsego, near Cooperstown, New York.

1924 Moved to Westport, Connecticut, and bought a studio at Otter Ponds. Continued work as an illustrator; however, his designs were becoming increasingly similar to finished paintings.

1925 Exhibited: *The Fence Builders* (1922) at the National Academy of Design, 15 November–7 December. Completed the watercolor *Hogs Killing a Rattlesnake* (Figure 18), subsequently purchased by the etcher-sculptor Harry Wickey (1892–1968).

1926 Financed by Seward Prosser, Curry traveled to Paris for the first time, arriving in October. Lived in the rue Daguerre studio of the American sculptor, Hunt Dietrich, and studied with the Russian academician Basil Schoukhaieff (1877–?).

1927 Exhibited result of his studies with Schoukhaieff at the Dronat Galleries on the rue de Rennes in May. Drawings (*Study of a Head*,

Figure 19) praised by Georges Bal of the *Paris Herald-Tribune*. Returned to Westport in June. Studied lithography at the Art Students' League in New York with Charles Wheeler Locke (b. 1877), November–December 1927 to January 1928. Produced earliest lithographs.

1928 Continued painting in his Westport studio. By summer, completed *Baptism in Kansas* (Figure 2); subsequently exhibited in the 11th Biennial Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery, 28 October–9 December. Received first public recognition as an important American artist.

1929 Visited his parents on the farm at Dunavant, Kansas, and remained for six weeks. Sketched farm scenes extensively and by fall completed the following paintings: *The Tornado* (Figure 5), *Storm over Lake Otsego* (Figure 20), *Portrait, My Father and Mother* (Figure 21).

1930 One-man exhibit held at the Whitney Studio Galleries (dates unknown); and the Ferargil Gallery, December. Praised by New York critics, his works began to sell well. Whitney Museum purchased *Baptism in Kansas*, *The Stockman* (Figure 24), *Ne'er Do Well* (Figure 23), and several watercolors.

1931 Two one-man exhibits held at Ferargil Gallery, March and 12–26 October.

1932 Death of Curry's first wife, Clara Derrick Curry, June. *Spring Shower: Western Kansas Landscape* (Figure 29) purchased by Metropolitan Museum of Art. Accompanied Ringling Brothers Barnum and Bailey Circus on its spring tour through New England, resulting in extensive paintings and sketches of circus life. Began to teach at Cooper Union (1932–1934) and at the Art Students' League (1932–1936).

1933 Met artist Grant Wood at the Stone City, Iowa, Art Colony, July. Awarded second prize for *The Tornado* at 31st Annual International Exhibition of Paintings of the Carnegie Institute, Pittsburgh, 19 October–10 December. Exhibited circus paintings at Ferargil Gallery, 3–16 April.

1934 Married Kathleen Gould. Painted under local sponsorship two fresco murals (8 × 13 feet each) for the auditorium of Westport High School, Connecticut. Murals entitled *Tragedy* (Schmeckebier, pl. 294) and *Comedy* (Schmeckebier, pl. 295).

1935–1936 Sponsored by Public Works of Art Project, Curry painted two oil-on-canvas murals (dimensions unavailable) for Norwalk High School, Connecticut. Murals entitled *Ancient Industry* (Schmeckebier, pl. 292) and *Modern Hat Industry* (Schmeckebier, pl. 293). Exhibited works at Ferargil Gallery, 21 January–4 February.

- 1936 Appointed artist-in-residence at the College of Agriculture of the University of Wisconsin–Madison. Began Department of Justice murals in Westport.
- 1936–1937 Completed two oil and tempera on canvas (102 × 246 inches) murals for the Department of Justice Building, Washington, D.C. Murals entitled *Westward Migration* and *Justice Defeating Mob Violence*.
- 1937 Presented preliminary oil sketches for approval to the Kansas State Capitol Murals Commission Committee.
- 1938 Traveled to Europe, completed two oil and tempera on canvas (110 × 236 inches) murals for the Department of the Interior Building, Washington, D.C. Murals entitled *The Homestead* and *The Oklahoma Land Rush* (Figure 6).
- 1938–1940 Developed and completed series of oil and tempera on canvas murals for the east and west corridors of the state capitol building, Topeka, Kansas. Murals entitled: *Tragic Prelude* on the east (138 × 264 inches) and north (138 × 372 inches) walls of the east corridor; and *Kansas Pastoral* on the south (128 × 312 inches) and west (138 × 264 inches) of the west corridor off the rotunda. The rotunda panels were never executed (Schmeckebier, p. 325, pl. 321).
- 1939 One-man exhibit of drawings and paintings at Lakeside Press Galleries, Chicago, 1 March–28 April.
- 1940 *Hoover and the Flood* commissioned by Life, Inc., in the spring as part of a series of paintings on recent American history. Reproduced in the 6 May issue of *Life*, it is based on Hoover's service as relief organizer during the disastrous Mississippi flood of 1927. Provided illustrations to James Fenimore Cooper's *The Prairie* published by the Limited Editions Club.
- 1940–1941 Developed and completed a series of oil and tempera on canvas murals for the new biochemistry building in the College of Agriculture at the University of Wisconsin–Madison. Murals entitled: *Social Benefits of Biochemical Research* (72 × 168 inches), *Benefits of Biochemical Research: Farm Stock* (108 × 55 inches), and *Corn and Tobacco* (72 × 55 inches).
- 1941–1942 Developed and completed a series of oil and tempera on canvas murals for the lobby of the First National Bank, Madison. Murals depict a series of characteristic views around the city—*Madison Landscape with State Capitol* (88 × 96 inches), *Corn* (40 × 29 inches), *Wisconsin Farm Landscape* (87 × 96 inches), *Autumn Landscape with Pheasant and Pumpkin* (46 × 28 inches), and *Wisconsin Landscape with Grouse* (88 × 95 inches).
- 1941 Received gold medal at the Pennsylvania Academy of the Fine Arts. Provided illustrations to Mary O'Hara's *My Friend Flicka* published by J. B. Lippincott (New York) and featured by the Book-of-the-Month Club.
- 1942 Completed an oil and tempera on canvas mural for the Law School Library at the University of Wisconsin–Madison. Developed since 1936 and based on a rejected sketch for the Department of Justice, the mural is titled *Freeing of the Slaves* (122 [sides] × 228 [center] × 444 inches). *Wisconsin Landscape* (1940) distinguished by critics at the "Artists for Victory" exhibition at the Metropolitan Museum of Art; subsequently purchased by the same institution. Provided illustrations to *The Writings of Lincoln*.
- 1943 Provided illustrations to Walt Whitman's *The Leaves of Grass* published by the Peter Pauper Press, Mount Vernon, New York, and to Mary O'Hara's *Thunderhead*, published by J. B. Lippincott. Publication of Laurence E. Schmeckebier's *John Steuart Curry's Pageant of America* by American Artists Group, New York.
- 1944 Provided illustrations to Stephen Crane's *The Red Badge of Courage*, published by The Heritage Press, New York.
- 1946 Traveled for three months to Cuba on assignment by the National City Bank, New York. Died of heart attack 29 August, in Madison, Wisconsin. One-man memorial exhibition held at the Milwaukee Art Institute, 5 September–15 October.